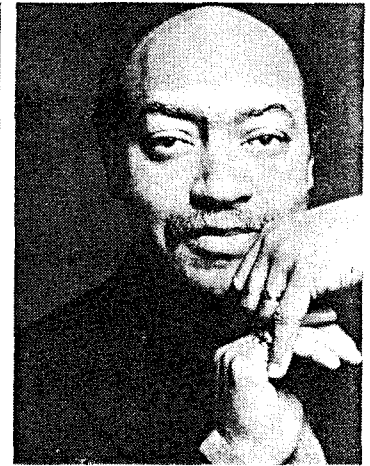


Kevin Mahogany



Kenny Barron

October 1996

Volume 2, Number 1

Mahogany & Barron to meet at Westbrook Recital Hall

By Tom Ineck

It took three years for singer Kevin Mahogany and pianist Kenny Barron to hit the road together.

Their first joint tour will bring them to the Westbrook Recital Hall stage in Lincoln on Oct. 30. Joining them will be Barron's regular trio mates Ray Drummond on bass and Ben Riley on drums.

The concert is a presentation of the Berman Music Foundation and the UNL School of Music. The musicians also will conduct a workshop while in town.

"This thing has taken a long time to get together," Mahogany said of the upcoming tour. "Originally, I was trying to put it together for the first album."

The album he refers to is the 1993 release on enja entitled "Double Rainbow," Mahogany's debut record and his first of three recordings on the German label. Both Barron and bassist Ray "Bulldog" Drummond were on it.

"Since then, we've been trying to get together," Mahogany said. "Finally, a year ago I pinned him down and said, 'Look, let's do this next year.' I said, 'What do you have in this time frame,' and they said 'Oh, nothing.' So that's how it worked out. You know, those guys are so popular, they're booked that far in advance."

The collaborative group likely will perform pieces from all four of Mahogany's recordings. His latest release, a r&b-flavored session on Warner Bros., should make for some especially interesting joint material.

"I'm hoping that we can get Kenny Barron and those guys to play some of those on the trio thing," Mahogany said. "Kenny and Bulldog and Ben Riley, all those guys, are so flexible that the newer music won't even be a problem for them, and I think they will find it to be a lot of fun because it will be something different. They grew up

the same way (as me). They didn't just play jazz all their lives. They were playin' some boogie woogie and some blues and whatever it took to pay the bills, so they can cover this stuff without a problem."

Mahogany and the Barron trio will have some time to develop and sharpen the program before they reach Lincoln. The tour includes more than a dozen stops, including dates in Wisconsin, Minnesota, North Carolina, Maryland and in Topeka and Wichita, Kansas.

The concert starts at 8 pm in the 300 seat Recital Hall in the Westbrook Music Building, west of Kimball Recital Hall at about 11th and R streets. Tickets are \$15 for adults and \$7.50 for students, and are available in advance at the Foundation's office in the Burkholder Project at 719 P St., Studio G (in the basement), or at the door starting at 7 pm. For more information, call 476-3112.

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The Prez Sez...

Dear Jazz Buffs,

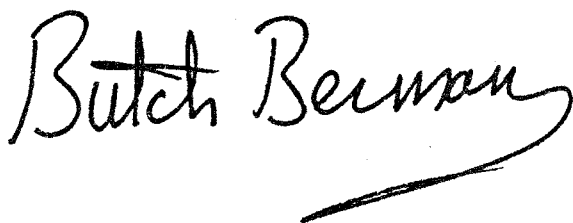
Golly! Gee whiz! We did it!!! You're now holding and reading the Berman Music Foundation JAZZ newsletter Vol. 2, No. 1. You got it...we're entering our second year in "show biz," and if I may say so myself, moving right along. Twelve newsletters, two nationally acclaimed blues recordings, five GREAT concerts, and our 501(c)(3). Not a bad year (the minutes of our second annual Foundation/newsletter staff meeting are presented on page 11.

Now wrapping up 1996 with Kevin Mahogany with the Kenny Barron Trio, we head into 1997 at the Lied with Christian McBride and Joe Lovano. I'm also planning a birthday bash for myself and all of you with Benny Waters and Jane Jarvis in March. On the educational front, I'm working on starting a jazz endowment fund at my old alma mater, Wentworth Military Academy in Lexington, MO, as well as putting together a jazz record library for their student body. More on this in the next issue when, hopefully, all of this gels and gets underway.

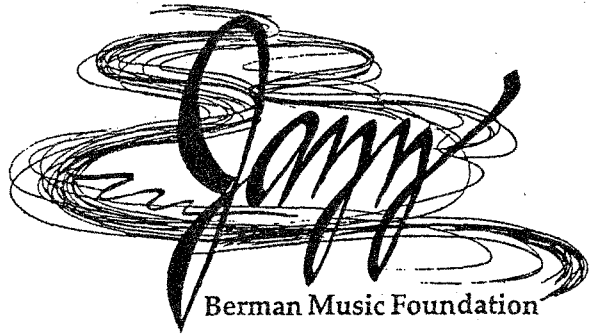
Speaking of education...I want to dedicate this issue of JAZZ to a cat that has taught me mucho about the jazz scene inside and out. I'm writing about Mr. Jim Barker. Introduced to me by Susan Berlowitz (former editor of this newsletter then called "...And All That Jazz") a couple years ago, Jim has become a new, but dear, pal. Jim's a former broadcaster par excellence and jazz expert numero uno. He and his beloved wife, Ruth, wine and dined with the best of 'em, and in doing so, carved their own niche of jazz history, being the players true allies - the complete jazz aficionados and most importantly - friends.

His association with jazz legends Cal Tjader, saloon singer/piano player extraordinaire Jack Wells, and Marian McPartland's early radio mentor, Dick Phipps could fill many books. His record collection dwarfs mine ten fold. I'd never had heard of such monsters as Don Fagerquist, Sam Donahue or Buddy Steward to name just a few, before I met Jim Barker. Hey Jim... You're the man! Thanks for sharing your vast background with me.

Outa room, dig ya later.



Butch Berman



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Trustee: Butch Berman

Consultants: Dave Hughes, Nancy Marshall, Andrew Rowan, and Wade Wright

Correction: The photo of Butch Berman and Pamela Davis on page 9 of the September issue should be credited to Helen Wewers.

Mahogany a polished jazz singer, and more

By Tom Ineck

Some critics and listeners may want Kevin Mahogany to fit the mold of the classic jazz vocalist, but everything Mahogany does defies that stereotype and reinforces his singular place in jazz history.

The 38-year-old Kansas City native understands his responsibility to the art form, which seems nearly devoid of young male singers these days, but he also knows that nothing is created in a vacuum.

A perfect example of that is his brief appearance in the recently released Robert Altman movie "Kansas City," as part of an all-star lineup of jazz musicians setting the lively KC club scene of 1934.

"That was a lot of fun with those guys," he recalled in a phone interview from his Kansas City home. "It was pretty wild. We had some opportunities to hang out, and I went to a few jam sessions with some of the guys."

Mahogany lobbied a bit for the role, kind of a cross between Kansas City blues belters Big Joe Turner and Jimmy Rushing. With his full-bodied baritone voice and his bearish stature, he seems custom-built for the part.

"I was pushin' for it," he admits. "Everybody I could talk to about it, I was trying to get them to get me connected with that. At the same time, I think they were looking for me."

His character was modeled after Turner and Rushing, but Mahogany's performance is pure Mahogany.

"You can't expect me to see and feel and be like 35 years ago or 50 years ago. I didn't have the same life experiences those guys did. Some of mine were better, some of them might have been worse. That's all I can draw upon, what I know."

Much of what he knows about music comes from years of playing piano, clarinet and, finally, baritone sax. His early instrumental background certainly influences his vocal phrasing.

"It's probably the most natural thing to do, as an instrumentalist, just phrasing the way of the instrument that you worked with," he agreed. "Yeah, that's where a lot of my phrasing comes from, especially in the scat solos and the like."

The full range of Mahogany's vocal talents is evident on his latest release, his first recording for Warner Bros. after three critically acclaimed CDs on the German enja label. For his American label debut, he chose a program of r&b classics and gave them a jazzy twist.

He also wrote "Still Swingin'," a song with a message.

"A lot of people have been talking about how a lot of new music and the new artists don't swing like Louis Armstrong or early Miles Davis or blah-blah-blah-blah," Mahogany said. "My logic is that not only are most of them still swingin' but some of them are swingin' just as hard or

harder than they used to. So, that's kind of my little anthem for the '90s. Even though we're of a different generation, we're still swingin' the music. It's still good music. It's still viable music. We're just doing some different things to it, and we have to in order to create our own voice, and to have our own sound."



Kevin Mahogany

Mahogany has achieved a level of success that sends most jazz musicians packing for New York City, the acknowledged world capital of jazz. But Mahogany has no plans to leave his home town.

"I don't have any reason to move to New York. I'm able to do what I want from here. Ten years ago I might have had to, but now, with the fax and the phone and the mail, it's not a problem staying here at home. My cost of living is a lot less, and my comfort zone is better."

Married just two years, Mahogany also feels an obligation to his family to stay near his roots. His wife recently launched her own full time photography business.

Attaining world class status -- and landing enough gigs to pay the bills -- from his home in the tranquil heartland of middle America has taken considerable effort.

"You have to be creative, because you have to find ways to be recognized without being in the center of the scene, without being in New York or L.A. or Nashville, but it can be done."

Mahogany is in such demand elsewhere that he currently performs in his home town only about once a year.

"That way I know people will come out," he said, laughing. "I'm guaranteed, almost, a full house. And, when I'm home, I want to be home. I want to be able to do other things, and not necessarily work. I work enough on the road. To come home and work again kind of defeats the purpose of rest and relaxation."

Other independent projects include an interest in helping other young vocalists. A graduate of Baker University in Kansas with a degree in music and English drama, Mahogany designs and participates in clinics and workshops for aspiring singers. He even has begun work on a book.

"There really are a lot of good singers out there, he said. "Sometimes, I think they just get turned away by the money. But, without it, we're going to start disappearing."

Barron constantly seeking inspiration

By Tom Ineck

In his new biography of Stan Getz, Donald Maggin puts Kenny Barron's piano playing in perspective as he writes of the first recording the two made together.

"Barron quickly convinces the listener that Stan had never before found a pianist whose sensibility so felicitously matched his own," Maggin writes. "The two men show an uncanny empathy based on a shared lyricism and an irresistible sense of swing, and they anticipate each other's moves almost telepathically."

Hearing the high praise that Maggin gives his playing, Barron agrees that they had a special rapport.

"I was attracted to his lyricism," Barron said of Getz in a recent phone interview from his home in Brooklyn, N.Y. "He played so pretty. That was one of the things that really attracted me to his playing. He approached playing pretty much like a vocalist. It was like he told stories, so it was very easy to respond to that."

Barron will use those exemplary skills when he accompanies singer Kevin Mahogany Oct. 30 in Lincoln. Barron has been a fan of Mahogany's since they worked together on the singer's 1993 debut recording.

"I've always liked him, so it's going to be fun," Barron said of the upcoming tour with Mahogany.

The pianist usually plays and records with other instrumentalists, but he is aware that the special needs of a vocalist differ from those of a horn player or a guitarist.

"The biggest difference is knowing what not to play and how not to get in the way of the vocalist, just listening and not trying to overplay, not trying to do too much and being sensitive."

Pianists that Barron cites as influences since his junior high school days include several players known for their lyrical approach -- Tommy Flanagan, Hank Jones and Barry Harris. He also is quick to credit some of his former employers for the important lessons he learned under their guidance, jazz giants like Dizzy Gillespie, Yusef Lateef, Getz and Freddie Hubbard.

After more than 35 years as a professional player and some 40 recordings as a leader, Barron said he never stops learning about his chosen craft.

"I'm still trying to find whatever it is I'm looking for, and I get a lot of inspiration from some of the younger players and some of the older players, as well."

Among the younger pianists who impress Barron are Mulgrew Miller, Stephen Scott, Benny Green and Rodney Kendrick, whom he calls "a cross between Randy Weston, Monk and Duke. He's probably the most unique of all the young players."

Along with last year's trio release, "Wanton Spirit," featuring bassist Charlie Haden and drummer Roy Haynes, Barron has a recent duo release with percussionist Mino Cinelu, and a quintet recording is due for a fall release on



Kenny Barron

the Verve label.

But it is trio work, especially with bassist Ray Drummond and drummer Ben Riley, that keeps Barron busy, with tours this summer in Europe and Japan. The leader considers himself lucky to have a regular band, a rare thing in jazz today.

"Thankfully, they're pretty much there whenever I need them," he said. "Ray has his own things that he's doing. He has a band of his own, plus he works with a lot of other people. And, Ben stays pretty busy. But we manage because we work primarily during the summer. We always do Europe at least twice a year, so they always manage to hold that time open."

A brilliant interpreter of jazz standards, Barron also is a prolific composer. He considered his approach to performing both originals and the classics of American music.

"I don't know if there's that much of a difference. Maybe doing my own stuff allows me to be a little more aggressive," he said, laughing. "I can deal with my own vision, for a moment, when I'm doing my own stuff."

Does he ever listen to the hundreds of recordings he has made over the years?

"Occasionally, and they always make me grimace," he said. "When you listen back, you always think about the things you could have done, the things you could have played. That's a normal reaction."

Rather than look back at what he's done, Barron prefers to look ahead at projects that will inspire him to play at his peak.

"I'm constantly looking," he said. "Sometimes, playing with people that you don't normally play with can do that, can bring out something else."

A full professor of music at Rutgers University, teaching jazz piano, keyboard harmony and jazz ensemble, Barron still recommends that the aspiring jazz musician get plenty of experience outside the classroom.

"Experience far outweighs the things that you get in the classroom," he said. "What happens in the classroom is that you can get to some things a little bit quicker, some theoretical things and some intellectual knowledge that might take a little more time, but experience is still the best teacher."

Kansas City jazz fest may be first of many

By Tom Ineck

KANSAS CITY, Mo. -- Another great Kansas City jazz tradition was born Sept. 21 with the first annual Kansas City International Jazz Festival, held at the Starlight Theater.

Festival organizers hope it eventually will become a two-day or even three-day event rivaling the great jazz festivals and featuring musicians from around the world.

But, for the time being, it was simply one of the best days of jazz music in recent memory, a showcase for veterans and younger artists, men and women alike. For authenticity, it already threatens to unseat July's three-day Kansas City Blues & Jazz Festival as the best jazz celebration in town.

One of the nine different acts was to begin at the top of each hour and perform for about 45 minutes, making for a quick turnaround for sound technicians and stagehands. Considering the time constraints, the festival went surprisingly smoothly, with the only major delay coming late in the evening.

It all started, appropriately, with Stan Kenton's arrangement of the national anthem, as performed by the Trilogy Big Band, a fine 17-piece ensemble based in Kansas City. Led by tenor saxophonist Bill Crain, Trilogy is blessed with a number of fine composers and arrangers. Among the highlights were the uptempo "Bebop Charlie" and "Sunbeams," a Kim Richmond arrangement of Gershwin's "Love Walked In," a Steve Herrold arrangement -- Basie style -- of "Time After Time" and "Chomatones," a richly harmonic composition by trombonist Johnnie Eager.



Photo by Tom Ineck
Interstring is (from left) Rod Fleeman, Todd Strait, Bob Bowman, and Danny Embrey

As emcee John Jessup said, the next group goes "beyond interesting to Interstring." Interstring is fronted by three of Kansas City's finest string pluckers, guitarists Danny Embrey and Rod Fleeman and bassist Bob

Bowman. Drummer Todd Strait makes the whole thing gel.

With Embrey on electric guitar and Fleeman on a nylon-stringed acoustic instrument, their inspired interplay was a thing of beauty on "Beautiful Love," Fleeman's own "Tee Time Blues," the Bowman ballad "November" and "The Song Formerly Known as Prince," a variation on "Someday My Prince Will Come" that shifts cleverly between free time, waltz time and straight bop in four.

Singer Karrin Allyson had an abundance of accompanists to choose from, including the members of Interstring, saxophonist Kim Park, trumpeter Stan Kessler and her regular pianist, Paul Smith.

Always a joy in live performance, Allyson launched her superb set with Clifford Brown's classic "Joy Spring." Kessler and Embrey got a chance to stretch out on "Bernie's Tune," which also featured Allyson trading scat choruses with Smith.



Photo by Tom Ineck
Karrin Allyson is backed by bassist Bob Bowman, saxophonist Kim Park, and trumpeter Stan Kessler

Alan Broadbent's arrangement of Charles Mingus' "Goodbye Pork Pie Hat" received an achingly slow and heartfelt reading that included a Bowman solo for the composer and Park, on tenor sax, paying tribute to Lester Young, for whom the tune was written.

Park switched to alto sax for "Yardbird Suite," this time paying tribute to Kansas City native son Charlie "Yardbird" Parker. Allyson showed her affinity for the slow blues on "Nothin' But the Blues," beginning with only brush accompaniment from Strait, then adding bass and, finally, the rest of the band.

"Cherokee" was taken at a death-defying tempo that kept everyone on her or his toes. Things slowed down again for the lovely "Jinji" before Allyson closed with a strong-lunged, authoritative rendition of "Yeah, Yeah!"

The 15-member Diva -- No Man's Band was up next, proving once again that jazz is not for males only. Led by powerhouse drummer Sherrie Maricle, Diva in its first three years has performed at New York City's Village Gate, the Rainbow Room and Carnegie Hall.

Strongest in its ensemble passages, the outfit also features several excellent soloists, especially alto saxophonist Laura Dreyer, who went uptempo on Mary

Lou Williams' composition "Roll 'Em," and later soloed on the ballad "If I Should Lose You." Maricle took a thunderous, Krupa-style solo on Charlie Christian's "Airmail Special" to close the set with a bang.



Photo by Tom Ineck

Diva-No Man's Band proves jazz is not just a male art form

Kansas City native Kevin Mahogany in recent years has become a citizen of the world by virtue of his astounding baritone voice and his virtuosity in many different styles, ranging from pop ballads and r&b to the blues and uptempo jazz.

Mahogany, who will perform in Lincoln Oct. 30 with the Kenny Barron Trio, seemed right at home fronting a band that also featured Omaha native and frequent Lincoln performer Dave Stryker on guitar, pianist James Weidman, bassist Tyrone Clark and drummer Clarence Penn.



Photo by Tom Ineck

Omaha native Dave Stryker digs in during a hot set with the Kevin Mahogany group

Beginning with a shouting blues rendition of Fats Domino's "I'm Walkin'," Mahogany continued with some lilting, tuneful scat-singing on "Double Rainbow" and a mid-tempo swing version of Gershwin's "Our Love Is Here To Stay." His diction and enunciation are so precise that no word is ever mistaken and the lyric's emotive force is delivered intact, even when he stretches or contracts individual syllables.

Weidman and Mahogany combined for a lovely rendition of the ballad "When October Goes." Mahogany's vocal power was abundantly clear on "Goin' to Kansas City," where one could hear echoes of not only Joe Williams, but Teddy Pendergrass and Luther Vandross. Stryker's razor-sharp guitar licks and Penn's energetic drum punctuation made this one of the day's most exciting performances.

As dusk settled in, the veterans of Kansas City's world-renowned swing sound took the stage, led by the venerable pianist Jay McShann. Saxophonist Ahmad Alaadeen, trumpeter Al Pearson and guitarist Sonny Kenner were accompanied by relative youngsters Gerald Spaits on bass and Todd Strait on drums.

The set began somewhat awkwardly with the jazz elders barely able to see or be seen. Finally, several minutes after McShann had donned his reading glasses to decipher the sheet music, a spotlight was directed onto the stage.



Photo by Tom Ineck

Jay McShann leads a band of Kansas City veterans from the piano as singer Richard Ross (right) belts the blues

Kenner, who provided most of the comic relief for the evening, sang a hilarious improvisation on "The Sunny Side of the Street." After successive solos on Pearson, Alaadeen and McShann, Kenner played a low-down, fuzz-toned guitar solo reminiscent of Hound Dog Taylor.

McShann and company gave "Yardbird Suite" another interpretation, then the piano player brought Kansas City blues belter Richard Ross to the stage. With a tone combining Joe Williams and Lou Rawls, Ross sang "I'm Lookin' For a Woman" and "In the Evenin' (When the Sun Goes Down)."

McShann was in the spotlight again for his classic "Jumpin' the Blues" and "Georgia on My Mind," which was capped with a great piano solo.

But the audience favorite was "I Play My Blues the Only Way I Can," with vocals by Ross and an outrageous guitar solo by Kenner, who flailed and kicked, nearly going into a Chuck Berry-style "duck walk," then dropping to his knees like a man possessed. Hardly normal behavior for a jazz concert, Kenner's unconventional antics received an appreciative ovation.

The biggest delay of the evening was caused by a number of electronic snafus during the setup for flamboyant trumpeter Arturo Sandoval and his Latin Train fusion group. Another argument for acoustic music.

But once the Sandoval sextet was properly wired, it put on a high-voltage show that nearly reprised the concert earlier this year at the Lied Center for Performing Arts in Lincoln.

Launching into Dizzy Gillespie's "Bebop," Sandoval quickly showed that he had learned more than musical lessons from his late employer and mentor. Shifting between trumpet and timbales and constantly mugging with his colleagues and with the audience, he displayed the kind of showmanship for which Gillespie is most remembered. And, like Gillespie in his prime, Sandoval can back up the comic routine with virtuosic technique.

Using a plunger mute, Sandoval ripped into his own "Blues For Diz," trilling and triple-tonguing a solo introduction, then moving to mid-tempo with piercing high notes and blazing runs. Next, he took Diz's scat-singing style to a new level, adding a jew's harp solo at a very fast tempo. Finishing with the plunger-muted trumpet, he took the plunge to the bottom register of the horn.

Sandoval proved equally virtuosic and aggressive on the piano during a short interlude. Turning to the flugelhorn, he turned in two of the most profound solo choruses ever played on the perennial ballad "Body and Soul." But just as impressive were the two choruses by tenor saxophonist Chip O'Neill, formerly of the Maynard Ferguson band.

Completing his set with "Suavito" from his Latin recording "Danzon," Sandoval had the crowd chanting "cha-cha-cha" as he went from timbales and vocals to Harmon-muted trumpet to synthesizer and finally to an open trumpet, where he repeated a four note phrase in five succeeding higher octaves, blurring the line between jazz artist and circus performer.



Photo by Tom Ineck

Arturo Sandoval plays flugelhorn on the ballad "Body and Soul"

The Cyrus Chestnut Trio delivered the day's most artistic set, a hard-edged, sophisticated performance that

was dissatisfying only for its short duration.

A 33-year-old Baltimore native, Chestnut has a prodigious talent to match his prodigious girth. Along with bassist David Effons and drummer Alvester Garnett, he delivers the classic New York City jazz sound undiluted.

"Blues From the East," not a blues at all but a lovely ballad, was followed by an uptempo version of Cole Porter's "It's Alright With Me." Chestnut, playing with both hands in unison, showed incredible dexterity and coordination, as well as an audacity that reminds the listener of Errol Garner.

On "Blues For Nita," Chestnut's fingers seemed to move with effortless, fluid motion across the keyboard, gathering chord clusters with high sophistication, yet always remaining close to the bone, never far from the blues and gospel impulses that make his music so compelling.

By comparison, the ragged, uninspired finale by the Lionel Hampton Big Band was a major disappointment. Sitting in as leader and vibraharpist for an ailing Hampton was a disinterested Milt Jackson, who seemed anxious to get it over with.

Brief guest appearances by Benny Golson on tenor sax and Harry "Sweets" Edison on trumpet were not enough to warm the crowd or the rest of the band, largely made up of young, mediocre players.



Photo by Tom Ineck

The Lionel Hampton Big Band led by Milt Jackson, featured guest soloist Benny Golson (right)

Some 3,600 people attended the first annual Kansas City International Jazz Festival, not a bad turnout considering that several other events vied for attention over the weekend. The plaza was hosting a large art fair, Tony Bennett was performing elsewhere in town on the same night, and Grover Washington Jr. was to perform the following night at the Starlight Theater.

With a capacity of 8,000, the Starlight Theater amphitheater has plenty of room for the festival to grow. And, with more lineups like the first one, the festival will need the room.

Kansas City clinic shines brightly

By Butch Berman

Jazz plus education can only equal one thing -- success. This was quite evident while observing the 1st Annual Kansas City International Jazz Festival Clinic held at White Auditorium on the UMKC campus September 20.

An all-star band consisting of master of ceremonies Kevin Mahogany, vocals; Cyrus Chestnut, piano; Clarence Penn, drums; KC's own Tyrone Clark (a friend of Kevin's since junior high), bass; former Midwesterner Dave Stryker, guitar; and legendary saxophonist/composer/arranger Benny Golson, saxophone, drew a fairly large crowd of eager ears to their superb afternoon performance.

Hearing such luminaries together for the sole purpose of enriching these student's lives with their vast history was soul stirring. Especially hearing Golson perform his own composition, "Along Came Betty," was a real treat.

After the performance, everybody gathered near the stage to ask questions, get autographs, and have pictures taken with the performers. This proved to me that in the music world - jazz performers truly care about their audiences and feel a special need to share their wisdom with the younger generation of jazz hopefuls.

Piano wizard Chestnut seemed to relish in his contributions of teaching some of his keyboard methods to the kids. In particular, I improved my own practice technique by eavesdropping on Cyrus telling an awestruck gentleman to not rush and gloss over the harder sections of a piece you're playing - but to start there and see how far you can take it and stretch by improvisation. In all, I mused to myself...what a vital kickoff to the Saturday festival.



Trumpeter Jon Faddis fronting the Carnegie Hall Jazz Band

Tomfoolery

By Tom Ineck

Just four days before Kevin Mahogany and the Kenny Barron Trio take the stage at Westbrook Recital Hall, another world class jazz ensemble will visit Lincoln.

The Carnegie Hall Jazz Band, directed by the

outstanding trumpeter Jon Faddis, will perform Oct. 26 at the Lied Center for the Performing Arts. This show promises to rank alongside last year's sold-out concert by the Lincoln Center Jazz Orchestra, the crosstown rival led by trumpeter Wynton Marsalis.

The 16-piece Carnegie Hall outfit features some of the great instrumentalists of today in a repertoire consisting largely of classic jazz and swing compositions, including big band favorites "In the Mood," "Shiny Stockings," "Sing, Sing, Sing" and "I'm Getting Sentimental Over You."

But listeners will never confuse the Carnegie Hall band's renditions with the Swing Era originals. These pieces are not merely exhumed from the tomb and propped up on stage for the sake of nostalgia. Rather, they are spruced up in modern-jazz arrangements that remind us that this music never stops evolving. Among the arrangers commissioned by Carnegie Hall for a series of concerts on the band's home stage are Slide Hampton, Frank Foster, Jim McNeely, Randy Sandke and Garnett Brown.

As jazz impresario and producer George Wein writes in the liner notes for the band's Blue Note debut recording, "The Carnegie Hall Jazz Band was created in 1992 as an ensemble that would offer new perspectives on jazz traditions, that would continually challenge its members and audience with reinterpretation of known standards and styles."

The CD also contains imaginative updates of "It Never Entered My Mind," "Giant Steps," "South Rampart Street Parade" and Slide Hampton's "Frame for the Blues," which he originally wrote for Maynard Ferguson.

It is too soon to say who will fill the ranks of the Carnegie Hall Jazz Band in Lincoln, but the recording features such fine soloists as Faddis, trombonist Hampton, saxophonist Dick Oatts, trombonist Steve Turre, pianist Renee Rosnes, drummer Lewis Nash and trumpeter Ryan Kisor of Sioux City, Iowa.

Jazz on disc

by Tom Ineck

Recordings rated * to *****

KEVIN MAHOGANY, Kevin Mahogany, Warner Bros. ****

First-time listeners may link him inextricably with Joe Williams or Arthur Prysock or even Billy Eckstine, but Kevin Mahogany continues to evade the stylistic pigeonholes that label-lovers try to put him in.

After three jazzy releases on the German enja label, Mahogany essays a collection of r&b and soul classics on his first major American release. Now, the inevitable comparisons will be to singers like Luther Vandross, Teddy Pendergrass, maybe even Wilson Pickett.

No matter. Mahogany's gorgeous baritone and the well-chosen material will survive any comparisons. From the first aching strains of Gamble and Huff's "Yesterday I Had the Blues," it is clear that this record is one of a kind.

"I Love You More Than You'll Ever Know" was first recorded by Blood, Sweat and Tears and covered by Donny Hathaway, but Mahogany makes it his own. The same goes for the r&b classic "Dark End of the Street" and "I Can't Make You Love Me," a hit for Bonnie Raitt.

Fats Domino's "I'm Walkin'" is taken at a straight blues shuffle, with assistance from Larry Goldings on organ and Kirk Whalum on tenor sax. Mahogany gets to flex his scat muscles on "Oh! Gee!" and his own composition "Still Swingin'," then digs into the lovely Johnny Mercer-Barry Manilow (that's right!) ballad "When October Goes."

Will wonders never cease? Not as long as Kevin Mahogany is singing.

KENNY BARRON, Wanton Spirit, Verve Records. *****

Kenny Barron told me he is especially pleased with the way this recording turned out. Recorded in 1994, it is his most recent trio date and features the always challenging and unpredictable explorations of bassist Charlie Haden and drummer Roy Haynes.

This combination brings out something new in Barron, whose usual trio includes bassist Ray Drummond and drummer Ben Riley.

Duke Ellington's "Take the Coltrane" starts off the session with a rhythmic jolt, then Tom Harrell's "Sail Away" brings it back to a lyric grace perfectly suited to Barron's style. The tempo takes off again on Dizzy Gillespie's "Bebop," then returns to ballad speed on Billy Strayhorn's "Passion Flower."

Again and again, the widely varied choice of material and tempo keeps the threesome searching for new angles of interpretation, new heights of interplay, new depths of emotion. Among the other gems here are Richie Beirach's "Nightlake," Victor Lewis' "The Loss of a Moment," Duke Ellington's "Melancholia" and Earl McDonald's title track, whose medium tempo sets off the lush harmonies to great effect.

Scrapple from the Apple

By Russ Dantzler

Author Chip Deffaa's Newest Jazz Book, "Jazz Veterans: A Portrait Gallery"

"If we do not honor our past, we lose our roots. If we destroy our roots, we can not grow." -- Friedenreich Hundertwasser

Those are the first words printed in "Jazz Veterans: A Portrait Gallery." Author Chip Deffaa appears to live by those words, and in turn, inspires others with the same philosophy. I met him at a Ken Peplowski recording session in early 1992, for which he wrote insightful liner notes. He has deepened my own appreciation of jazz history with his prolific writing and before and after that time.

Chip Deffaa is most recognizable to New Yorkers as the critic for the "New York Post," where I read his reviews as often as possible. An ASCAP-Deems Taylor award winner, you may have seen his work in "Jazztimes," "Entertainment Weekly," "Crescendo," "Jazz Music," or some time ago in the "Mississippi Rag." His writing is unbiased by anything or anyone, in spite of the fact that he inevitably knows many, if not most, of his jazz subjects personally. That is what sets his work apart; in depth, very personal knowledge delivered with fairness -- in the subject's own words whenever feasible.

It seems impossible for one of my peers -- we are both what I used to call "middle-aged" before I passed forty -- to have his sixth scholarly jazz book published. The first were indepth interviews with a handful of subjects, title "Swing Legacy," "In the Mainstream," and "Traditionalists and Revivalists in Jazz," all published by Scarecrow Press. On the University of Illinois imprint, Deffaa has authored "Voices of the Jazz Age" and the very recently available and highly recommended "Blue Rhythms." It relates life stories of six individuals such as Jimmy Witherspoon, Charles Brown, and Ruth Brown. But none of these books contained more than a few reference photos reproduced on plain paper, and rather small.

"Some jazz musicians play better when its a low pressure situation," said the author when asked how this book was different from his others, "this is more personal, more of how I respond to people -- it is more human, more informal." Coupled with the magnificent candid shots taken by Nancy Miller Elliott, and stunning performance shots by Andreas Johnson and his father John R. Johnson, a reader can feel he does know the subject after reading only a page or two about each musician. I learned some fairly intimate things about the artists.

Buddy Tate can be seen getting his hair cut by Roger Simon, who traveled the world with Duke Ellington as his hair dresser. In loosely chronological career order, you will learn about familiar and less well known musicians, most still performing, and almost all born over 65 years ago. They include Jabbo Smith, Doc Cheatham, Coleman Hawkins, Benny Waters, "Fiddler" Williams, Frank Foster, Illinois Jacquet, Jon Hendricks, Tommy Flanagan, and an exception to the age rule, Wynton Marsalis.

The last two artist portraits in the book are of Wynton and Buck Clayton together, facing one of Wynton performing for kids at a "Jazz for Young People" concert. With them, the author artfully ties jazz history to its future, illuminating the subject of the near-death and salvation of acoustic jazz. Scholars and casual readers will all find enjoyable learning, and perhaps some surprises, in the pages of this book.

"Jazz Veterans: A Portrait Gallery," contains over 200 photos, reproduced in large format on high quality paper. This is Chip Deffaa's first book to be published by Cypress House. Ask for it at a book store, or call 1-800-773-7782.

* * *

continued on page 10

Responses or comments: (212) 586-8125, 328 West 43rd St., Suite 4F, New York, NY 10036. E-mail: hotjazz@soho.ios.com

Jazz in the venues

Compiled by Dave Hughes and Nancy Marshall

The Nebraska Jazz Orchestra recently announced its 21st Anniversary Season for 1996/7 with an exciting series of five concerts in both Lincoln and Omaha. The Omaha concerts will be held at Joslyn Art Museum, 2200 Dodge Street, and the Lincoln concerts will be held at the Ramada Hotel & Conference Center, 141 N. 9th Street. The series of five concerts in each city begin at 7:30 pm with priority seating for season members only from 7:00-7:15, and general admission beginning at 7:15 for tickets purchased at the door.

The October 1 (Omaha)/October 2 (Lincoln) concert is entitled "Jitterbug Jive," and it is NJO's annual salute to the big bands.

The December 11 (Omaha)/December 12 (Lincoln) concert, "Christmas and All That Jazz," features seasonal music with a jazz flair.

The February 26 (Omaha)/February 27 (Lincoln) concert features "The Music of Count Basie," and performances by the NJO All-Star Big Band.

The March 18 (Omaha)/March 12 (Lincoln) show is called "Mardi Gras is Late This Year," and features the talents of guest jazz artists Joe Genovesi on clarinet and Mac McCune on trumpet.

And, the final concert, April 15 (Omaha)/April 16 (Lincoln) will be "A Tribute to Ella Fitzgerald starring Lincoln jazz vocalist Annette Murrell.

Season membership for admission to the five concert series are: \$20 for students, \$36 for senior citizens (65 & over), \$48 for adults, and \$110 for family memberships (two adults maximum). Tickets at the door for the concerts are: \$5 for students, \$9 for senior citizens, and \$12 for adults. Tickets may be purchased at the first concert or ordered in advance by contacting the business office at (402) 477-8222, 216 N. 11th St., Suite 302, Lincoln, NE 68508-1401.

Picture this: The Gallery Walk Cabaret September 6th, 8 pm at the Seventh Street Performance Loft. We entered on the deck right off the parking lot and went up on the elevator. Walked into the loft lit by a skylight, tiny white lights, and candles on varying sizes and shapes of tables...casual, but chic. A bit of milling around the bar, but mostly intense attention centered on the UNL Jazz Trio with Peter Bouffard on guitar, Tom Larson on piano, and Rusty White on bass.

Absolutely stellar playing, not the same old tired bar routine of predictable tunes and arrangements. The musicians were there to have a good time, and they did. So did we.

If you missed it and wish you hadn't, they'll be back at the Loft on November 1st. Same scenario: The UNL

Jazz Trio; The Seventh Street Loft, 504 S. 7th Street; 8:00-11:00; \$5.00 cover; cash bar; no smoking. Come for the whole show or drop in any time.

Jazz continues on Sunday nights at 6 pm at The Oven at 201 N. 8th in Lincoln. You can hear the duos of Peter Bouffard & John Carlini on October 6th, Dave Sharp & Andy Hall on October 13th, Dennis Taylor & Dave Novak on October 20th, and Nancy Marshall & Steve Hanson on October 27th.

Jazz on the radio

By Dave Hughes

KZUM Community Radio, at 89.3 FM in Lincoln, offers a wide variety of jazz programs every weekday afternoon from about 12:30 until 4 pm, and almost every weekday evening from 8:30 until 10 pm, except for on Friday when Wagonmaster John Schmitz, plays western swing on "The KZUM Heyride" from 7:30 to 9 pm. Some other jazz programs are also sprinkled throughout the morning schedule as well. For more information, or to receive a free copy of their program guide "Sound Alternatives," call 474-5086.

Nebraska Public Radio at 90.9 FM in Lincoln, and at other frequencies around the state (except Omaha), offers two nights of jazz each week. On Friday night, "Prime Time Jazz" with Bill Watts, comes your way from 8-10 pm. Then on Saturday nights, Don Gill starts off another night of jazz with the sounds of the big bands on "Big Band Spotlight" at 8 pm. That's followed by two National Public Radio programs, "Jazzset" at 9 pm, hosted by Branford Marsalis, and "Piano Jazz," hosted by Marian McPartland, at 10 pm.

JAZZSET in October

10-05-96 Irakere in California
10-12-96 Christian McBride Quartet in Puerto Rico
10-19-96 Leon Parker at the Knitting Factory
10-26-96 Danilo Perez & James Carter at Freedom Jazz

PIANO JAZZ in October

10-05-96 Blossom Dearie
10-12-96 Ray Brown
10-19-96 Darrell Grant
10-26-96 Hank Jones

For more information, or a free copy of NPRN's program guide "Members Only," call the studio line at 472-2200, or 1-800-290-6850.

"Bohemia After Dark," hosted by Liz Chadwick, continues on KRNU at 90.3 FM in Lincoln on Friday nights from 8 to 10 pm. Also, a new program featuring beat poetry, called "Words," has recently been added to the schedule. It is hosted by Joe Kring and usually features a poet reading his poetry live. This program is on Friday nights from 11 pm to 1 am.

Ten (sorta) jazzy questions

By Butch Berman

This month the questions were posed to Lincoln vocalist/pianist Nancy Marshall.

Q: I consider you a very accomplished musician. Do you see yourself as a pianist who sings or a singer who plays piano?

A: Mmm. Well, I think I was born to sing, but through a sort of funny set of circumstances I ended up with piano as my major instrument. I'm really thankful for that now because I don't think I would know theory nearly as well if I hadn't played and taught piano. So, I'd rather think of myself as a singer who plays piano, but most of the time I play piano too.

Q: As you and I are both painfully aware, Lincoln has a major shortage of working female musicians. Were your first influences derived from hearing men or women performers and who were they?

A: My first influences were my mother and dad. They sang for programs at school and church. They sang when friends and family gathered. They sang in the car on trips. As for well known jazz performers, my early memories are of singing along with the big bands...Count Basie and Glen Miller and those guys.

Q: Was the piano your first instrument and did you start with jazz or classical?

A: Piano was my first studied instrument. I've sung, literally, for as long as I can remember (Unlike some people, I do consider the voice to be an instrument.) My university background is almost entirely classical because that's all that was taught back in the dark ages, and I could never find a piano teacher who was comfortable with the jazz idiom until I started studying with jazz players.

Q: You've attended two or three different jazz camps/workshops. Without rating any of them, which individual from them all taught you what you needed to learn the most and left the deepest impression?

A: The first one would have to be Janet Lawson. She has become my friend, my teacher, and my role model for singing jazz. The other is Jerry Coker. I got some piano/theory lessons from him last summer and was really inspired from being in the presence of a wonderful musician who has a passion for sharing his love and vast knowledge with others. You know, both Janet and Jerry love teaching and get a big kick out of it when their students "get" what they're teaching.

Q: You are a professional educator. Does every aspiring youngster that comes to you have

some percentage of talent to work with and develop and if one doesn't, how do you handle it?

A: I read an article on brain research that said that when we learn something our brains record it in two places. They record the information, and they record the emotion at the time the information was learned. My experience has been that when I keep the students open to the possibility of their being able to learn music, they are able to learn far past what anyone thought was possible. Do some have a head start because of background or innate talent? Yes, but they all have potential if they have the desire to learn.

Q: If you are performing a piano recital/concert, at let's say Carnegie Hall, what piano would you use to play on and why? I know you used to sell them for Hospe's.

A: Definitely a Boesendoerfer. Those pianos are so responsive and have such a gorgeous tone, I can even recognize when one has been used on a recording.

Q: What's always in your refrigerator?

A: Mold, Butch, lots and lots of mold. We need a wife in our house to take care of that. Where's June Cleaver when you need her?



Nancy Marshall

Q: Which format (solo/duo/trio, etc.) do you prefer when entertaining live that makes you shine the brightest?

A: Probably a quintet: voice, bass, chords (piano or guitar), drums, and one horn. That way, I can strip it down to the lowest denominator and use only bass with voice, but also add chords, harmony and color with the other instruments.

Q: We've talked about Lincoln's lack of venues to play as well as you being one of the very few women who try to gig regularly. As we're both "middle-aged" do you ever toy with the idea still of relocating to further your career?

A: That's a hard one, Butch. If I didn't have a family in Lincoln whom I love dearly, I would certainly think about moving, but from what my friends in bigger cities tell me, there aren't more gigs. There are just more people. What I'd like most is to do clinics, performances, and festivals out of town and to continue living my cushy life here.

Q: Instead of the usual, "what was the last LP/CD you bought," which LP/CD do you pull out to listen to the most?

A: So much of the jazz listening I do is critical, not in a negative sense, but in paying close attention to nuances. I find it next to impossible to listen just for pleasure. I'm like an ax murderer who becomes a coroner. I can't just hack through and listen for kicks anymore. I have to take the music apart piece by piece and examine it. Right now I'm listening to "Potato Radio" by Nancy King and Glen Moore, musicians from Houston. For sheer pleasure and relaxation I listen most frequently to "Steal Away," by Hank Jones on piano and Charlie Haden on bass. It reminds me of why I've loved music all my life. It's real soul food.

Discorama By Butch Berman

ANDREA DUPREE, *Forever and A Day*, An-Ri Productions.

It took me forever and a day to properly review Andrea Dupree's new An-Ri Productions CD "Forever and A Day," but it was forever worth it.

I enjoy "toying with the ink," but in reality, as a novice writer I take my critiques seriously enough to try to get a handle on what's really goin' on - and for some reason, Andrea's voice took me awhile to get comfortable with...but with each repeated listening, I grew to dig her and her music more and more.

Dupree's voice, rich in timbre, is sooo refined and controlled - yet smokey, somewhere between Lee Wiley and Morgana King, and with a snazzy style all her own. It took me aback a bit to hear her superb scatting at first, with a voice I felt held classical overtones. Andrea later admitted a past pop career - but with shared mutual reverence toward Margaret Whiting, her transition into jazz just requires a tad more thinking, as well as feeling, from her audience to enjoy these selections on this fine disc.

A first-rate band led by pianist Mark Maegdlin, Frank Duval on bass, Mitch Seal on drums, and George Kenny on the tenor sax, just plain swing with a sophisticated approach weaving a splendid backdrop for Andrea to do her stuff - tuff enuff!

My fave cut was her wise choice of "Better Than Anything," also done to perfection originally by the late Irene Kral. All eight other pieces are a "go" with a special touch awarded to each of 'em by the entire ensemble, whether caressing a ballad like "Black Coffee," or clearly romping through "I Hear Music."

This South Carolina southern belle can also ring yours with charm and talent galore. Check it out!

CHUCK BERGERON, *Loyalties*, Gayle Force Records.

Wait! Hold it! Stop the presses - this is it! Yup - this puppy caught my ear from the first track - and never let up. I

love many forms of jazz - and this stellar effort led by bassist/arranger/composer Chuck Bergeron in the Mingus big band tradition, simply cooks.

All tunes were penned by Bergeron, except their rendition of the "Haitian Fight Song," and each original composition is a mini epic adventure set to music to truly awaken the senses. This is a band I'd pay to see and travel miles to get there - no kidding - they're that good. Featured artists include Randy Brecker on trumpet, Adam Nusbaum on drums, and Chuck Bergeron demonstrating his deep communication with his instrument, and leadership abilities beyond his years.

"Loyalties" is aptly named. To Mingus; to music; to jazz...and to us. This may get my vote as the best jazz release of 1996. Thanks to Michele Michaels from Freewill Artistry and Gayle Force Records for the introduction.

Sepia Panorama*

(One listeners journey through jazz)

By Andrew Rowan

**July 24, 1940 Ellington masterpiece found on "In A Mellowtone" and "The Blanton-Webster Band," both RCA Records.*

"Ella At Duke's Place" (Verve 314 529 700-2) sat in the cut-out bin of the University of Nebraska Bookstore. Adorned alluringly with a 49 cent price sticker, it awaited my arrival. Of course, I knew about both Ellington and Fitzgerald, but owned none of their records. So, in a bid to grow up musically, I took the plunge and have never been the same. This recording has brought me unalloyed joy for more than two decades, as I have gone through two or three copies of the LP and now, finally, the CD. Curiosity did not kill this cat. It opened up a new world of melody, harmony and rhythm, elegantly and deeply expressed.

Billy Strayhorn's "Something to Live For" opens with Ella, her voice never more lovely and moving, singing the rarely heard verse of, in 1965, a rarely heard song (said to be one of Fitzgerald's two favorite songs). The band joins at the chorus, a celestial voicing of saxophones, trumpets and trombones, with tenor saxophonist Paul Gonsalves' sultry obligato gently nudging the singer. Here, as on "A Flower is a Lovesome Thing," the underrated Gonsalves is unimpeachable. Ella and Duke up the ante in "Azure," playfully trading phrases. Elsewhere, Johnny Hodges, Cootie Williams and Jimmy Hamilton -- all Ellington luminaries -- enliven the proceedings.

When they raise the tempo, things start to shake and rattle. On "Imagine My Frustration," sporting a quasi-rock beat, Fitzgerald is ecstatic. All involved take a hair-raising ride through a wordless "Cotton Tail." She's almost on tiptoe, alternating long-lined phrases and riffs with aplomb. On the chase chorus, Gonsalves follows her before the band re-enters, engaging her in some call and response. Not tidily executed -- perhaps -- but in its hear lie the heart and soul of jazz.

The classic Ella Fitzgerald songbooks will stand forever, but they are only part of the story. Curiously, when that great Norman Granz produced series of recordings is discussed, the Ellington songbooks receive little attention or praise. But the body of her work with Duke Ellington, which also includes several live recordings -- as well as "Ella At Duke's Place," testifies to how deeply the jazz muse informed her art. When in front of her trio, an all-star jazz aggregation or mixing it up with the likes of Ellington and Basie, well, that's my Ella.

Blues Corner By Rich Hoover

I had heard positive reports about Kansas City's Spirit Fest, and almost missed another one, but I was informed by a listener while hosting KZUM's "Blues Mix," that Spirit Fest was going on, and that B.B. King was headlining Saturday night of the three night event. That was the last stimulus I needed to do Spirit Fest on that Saturday afternoon and evening.

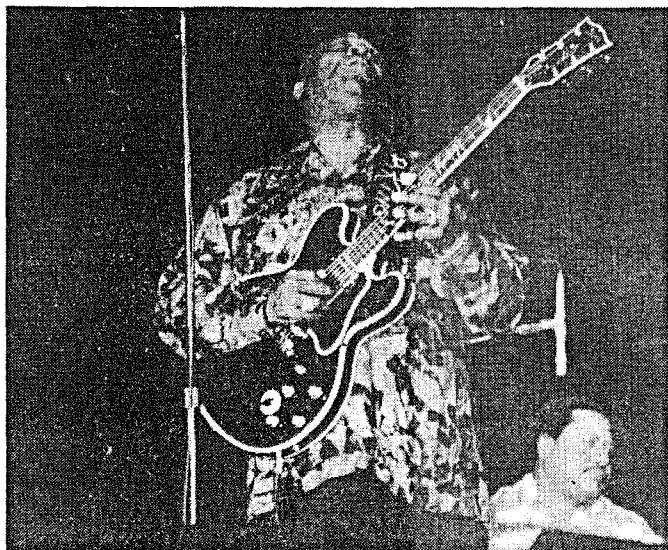


Photo by Rich Hoover
BB King Wailing at Spirit Fest

Spirit Fest is a three day, high density showcase of music, crafts, and foods of Kansas City over the Labor Day weekend. This year was the 13th annual event, and I'm glad I finally made it, thanks to that "Blues Mix" listener.

With 230 bands and performing groups on 12 stages over the three day event, you can't catch it all, but there is always something somewhere to enjoy. There were blues, jazz, country, gospel, rock, and reggae stages, as well as a showcase stage, and the main stage for music. There was also a comedy stage, a playfest stage, and a stage to accommodate the performing groups and interactive events. With all this activity, a person might have to go shopping just to unwind a bit.

I arrived at Penn Valley Park in time to catch the BWB Band on the blues stage. These guys did some fine swing or jump blues material before calling up the leader of the previous act, Michael "Hawkeye" Herman, who

added his hollow bodied electric guitar, and another vocalist to the group. Everyone was jumpin' and havin' a good time right through the encore.



Photo by Rich Hoover
BWB Band with guest Michael "Hawkeye" Herman

Next on the list was a smoked pork sandwich and off to the main stage. That stage started with Kenny Wayne Sheppard, who is a young, quite proficient Stevie Ray Vaughan clone, who has had good success the last couple of years. Delbert McClinton was up next with his blend of blues, country, and rock, and he put on an uninspired but solid show for the event.

This was followed by the Neville Brothers, who got everyone swoonin' and swayin', jumpin' and jivin'. They put on a fine show and got the energy well up there for the great Ambassador of the Blues, B.B. King and his orchestra. King and the orchestra did a great show, right up there with most all their performances.

The event was well worth the time, and now that I have broken the trail with my first trip, I'm going to remember to save Labor Day weekend for Spirit Fest in Kansas City. For year round info on Spirit Fest:

E-mail:
Spirit@unicom.net.

Web page:
www.unicom.net/spiritfest.

Upcoming Local Events

The Zoo Bar has good blues stuff coming in October. Baby Jason and the Spankers Oct. 3, James Solberg Band Oct. 4, Chubby Carrier Zydeco Oct. 8, Tango Ray and the Tonics Oct. 10, Big Al and the Heavyweights Oct. 11, Chicago Blues legend WILLIE 'BIG EYES' SMITH Oct. 12, Spencer Bohren Oct. 14, Honeyboy Turner Oct. 17, Chicago rising star JOHN PRIMER Oct. 19, Jimmy Thackery October 22, Big Daddy & Authorized Personnel Oct. 23, Indigenous Oct. 24-26, and The Forbidden Pigs Oct 30-Nov. 2.

Blues on Disc

By Rich Hoover

ANTHOLOGY, Angola Prisoner's Blues, Arhoolie.

As one might expect this CD is full of despair, pain, degradation and the despondence of prison life, in the '50s in the deep south.

A collection pulled from the 1950s field recordings of Dr. Harry Oster with 13 previously unissued cuts that 'get to the guts' of prison folk blues. With a total playing time of 80 minutes and an informative 16 page booklet, it's plenty of 'blues for the buck.' Each one of these tunes is a cultural gem, most of them rough and uncut, but gems none the less. It is certainly not slick, contrived, or anything beyond the field recordings of a roving historian in the '50s, which is where its value lies.

This release features Robert Pete Williams, Hogman Maxey, and Guitar Welch, all who have had previous releases from Dr. Oster's recordings, with the added previously unissued work song gems by Odea Mathews, while working on the sewing machine, and Thelma Mae Joseph, working the washing machine.

The vocal group on "I Miss You So" might have gotten extra time for attempting to sing, the rhythmic 'run through the dozens' of "Hello Sueby Butterbeans" has a chuckle at every turn, and the chilling narrative of the "Strike at Camp I" by Roosevelt Charles completes this CD with an air of desperation that a prison camp blues CD would have.

Any Blues collection that is designed for breadth should have this CD included.

Blues in the 'grassy' style

By Rich Hoover

The Walnut Valley Festival, in its 25th year, is a rendezvous for pickers from around the world. The legions of campers (close to 20,000) cover most of the 140 acre camping and RV areas. The festival is a four day event held over the third weekend in September. It has been reported that over 70% of the fans play a musical instrument at the campground jams, of which there are dozens. This is along with five official stages where 42 national and international touring artists and groups perform three to four times each over the four days.

This festival is also a national amateur competition for flat and fingerpicking guitar, mandolin, mountain dulcimer, fiddle, banjo, hammered dulcimer, and autoharp. Needless to say, musicians are the majority at this event, but accompanied by the crafts vendors (which I estimated at 30, which range from the ubiquitous t-shirts and hats, to world class instrument makers, to jewelry and gewgaws, down to boot and sandalmakers) and half a dozen food

vendors, it is a 'bluegrass stew' of classic proportions.

The deep blues is in short supply, but many of the 'camp jamms' offer up enough blues patterns that it is not missed entirely, and several of the professional performers have blues/folk tunes in their repertoire. My favorites were Tim and Mollie O'Brien and the O'Boys, Marley's Ghost, and Blue Highway. Also, I heard some good reports on two groups, The Grass is Greener, and New Tradition.

As a side note, Tim and Mollie O'Brien and the O'Boys will be doing two days, Oct. 12-13, in Brownville. They are scheduled for a concert and cabaret show on Oct. 12th at 3 pm and 8 pm respectively, and a riverboat cruise/concert at 2 pm on Oct. 13th. For more info on this show, call (402) 825-3331.

The festival is a jam-packed event, so if you have any interest in bluegrass/folk music or the instrumentation that goes with this genre, as well as the music and storytelling workshops, camping and campfires in south central Kansas, check out the Walnut Valley Festival in Winfield, Kansas next year.

Foundation Annual Meeting minutes

As taken by Anthony Rager on August 28, 1996

Attendees: Butch Berman, Dave Hughes, Rich Hoover, Tom Ineck, Nancy Marshall, Andrew Rowan (by telephone conference call), Wade Wright (by telephone conference call), Daniel R. Stogsdill (Legal Counsel), and Anthony Rager (Legal Assistant)

This was the second "board" meeting of the Butch Berman Music Foundation.

There was a short introduction by Butch Berman discussing the Foundation's accomplishments during the previous year. Butch congratulated everyone involved for a successful inception for the Foundation.

Butch then called the meeting to order and introduced Dan Stogsdill to discuss legal matters surrounding the Foundation. Dan indicated and reemphasized that the Foundation must have charitable purposes and cannot personally benefit any of the consultants or trustees. Incidental benefit is acceptable, however. Dan also focused on the educational goals of the Foundation. Most of Dan's discussion revolved around the Foundation budget and the comparison of revenue and expenses. Dan stressed the importance of closely following within the budget parameters.

Andy Rowan, by telephone conference call, spoke next regarding the newsletter and its continued improvement over the last several months. Andy indicated that he would be interested in doing articles and CD reviews for the newsletter. Andy also discussed educational goals of the Foundation, including meeting with the faculty of Lincoln High to discuss the Foundation and potentially establishing a meeting with the music

coordinator for the Lincoln school district. Andy will be helping the Foundation regarding potential jazz musicians/concerts which will be touring through the Midwest. The Foundation may be able to book some of these acts at a substantially lower cost because they are already on tour in this area.

There was much discussion between all of the attendees regarding the upcoming Mahogany/Barron concert in October that the Foundation is supporting, along with the University of Nebraska. In addition, Dave Hughes had applied for a grant from the Mid-America Arts Alliance. Nancy Marshall and Andy brought up the notion of having a Foundation overview including a one year plan and a five year plan. All attendees were very interested in this suggestion.

There was also much discussion on continued networking of the Foundation, including Foundation mention in the "Gift of Jazz" magazine, which comes out of the Denver/Boulder, Colorado region. Tom Ineck and Andy discussed, in connection with this, also establishing more west coast connections, and Andy indicated that he would be contacting an individual.

Andy Rowan then had to leave the meeting, at which time Wade Wright was included on a telephone conference call. Wade issued congratulations to everyone on everything, particularly the newsletter, and the archiving of the collection of the Jazz Foundation Museum Collection. Wade discussed preservation of recordings and other discussion ensued regarding Rich Hoover and the cataloging of the museum music collection.

Much discussion occurred regarding the Foundation establishing contacts with several organizations to help share expenses related to concerts and workshops. It was agreed by all attendees that if the Foundation could share expenses, more concerts/workshops, etc., could occur throughout the year.

The final discussion of the meeting involved a potential web page for the Foundation. Rich Hoover mentioned all that would be involved in setting up a web page, and discussion ensued regarding expenses, and the possibility of sharing expenses with another organization involved in the preservation of jazz, whether it be a local organization, or an organization out of Kansas City.

The meeting adjourned with Butch once again congratulating and thanking everyone for all of their hard work and excellent ideas.

In the next issue:

A review of the Kevin Mahogany with the Kenny Barron Trio concert and the workshop that went along with it. Next month's JAZZ will be a little late in getting to you so that we may cover this late October event.

How can I help the Foundation?

The Berman Music Foundation is a private 501(c)(3) foundation, and your tax deductible donation is needed to help offset the costs of this newsletter and its programs.

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_____ \$ 100 _____ \$ 250 _____ \$ Other

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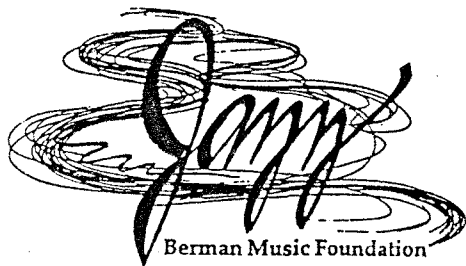
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Lincoln, NE 68508

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